

# B R A M E

2023 CREATION FOR 8 ARTISTS

WORKING DOSSIER - NOVEMBER 2021



Cie **libertivore**  
FANNY SORIANO

# BRAME

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For audiences of all ages, beginning at age 8

Show created for the stage (frontal)

Probable length : between 1 hour & 15 minutes and 1 hour & 45 minutes

Troupe : 12 people on tour : 8 artists, 2 technicians, 1 choreographer, 1 producer

## DISTRIBUTION

**Writer, director and set designer** Fanny Soriano

**Performing artists** Antonin Bailles, Hector Diaz Mallea, Erika Matagne, Nilda Martinez, Joana Nicioli, Johnson Saint-Felix, Laura Terrance, Céline Vaillier

**Musical composer** Grégory Cosenza

**Lighting designer** IN PROGRESS

**Set consultant** Domitille Martin

**Choreography consultant** Anne-Gaëlle Thiriot

**Construction** Sylvain Ohl

**Assistant director** Noémie Deumié

**Technical director** Vincent Van Tilbeurgh

## PREMIER 2023 FOR THE 5TH INTERNATIONAL CIRCUS ARTS BIENNIAL

Fanny Soriano is an associated artist at the Théâtre Jean Lurçat, government funded National Theater of Aubusson.

**PRODUCER** Company Libertivore

**COPRODUCERS** Archaos – National Pôle Cirque-Marseille / Théâtre Jean Lurçat, government funded National theater of Aubusson / Waves Festival and Cantabile 2 / Scènes & Cinés - government funded Theater of National interest Art and Territory branch / Théâtre Durance – government funded Theater of National interest, Art and Creation branch – Pole of Cultural development / Le Carré government funded National Theater of Château-Gontier / IN PROGRESS

**SUPPORTED BY** Libertivore is subsidized by the DRAC PACA.

Support for development on tour : Région SUD / Support for the functional organization : Departmental Council of the Bouches-du-Rhône / Production support : City of Marseille / IN PROGRESS

**DISTRIBUTORS** Le ZEF government funded National Theater of Marseille / Scènes & Cinés - government funded Theater of National interest, Art and Territory branch / Le Théâtre, government funded National Theater of Angoulême / MAC de Créteil / La Faïencerie Theater of Creil / IN PROGRESS

## CREATION CALENDAR

The creation will require 14 weeks of residencies between September 2021 and January 2023

Times and Places of residencies :

- 28th of September to the 2nd of October 2021 : Archaos Pôle National cirque de Marseille
- 28th of March to the 8th of April 2022 : Archaos Pôle National cirque de Marseille
- 9th to 22nd of May 2022 : government funded National Theater of Aubusson, Théâtre Jean Lurçat
- 20th to 20th of June 2022 : Etang des Aulnes, Department of Bouches-du-Rhône
- 12th to 26th of September 2022 : Archaos Pôle national cirque de Marseille
- 2 weeks, November 2022 : Place to be defined
- 2 weeks in December 2022 : Théâtre de Vordingborg, Denmark
- 2 weeks in January 2023: Le Carré, National Theater of Château-Gontier (to be confirmed)

## Technical Requirements :

Stage measuring 10 meters by 12 meters

Minimum ceiling height : 6.5 meters

# THE ARTISTIC PATH

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*After the nature-inspired trio "Hêtre" (2015), "Phasmes" (2017) and "Fractales" (2019), the year 2021 marks the beginning of a new cycle of creation, one that is more anthropological, based on human connection. As always with an eye on a biocentric philosophy rather than anthropocentric, we take great pleasure in researching the behavioral patterns of plant and animal life to better understand our own social patterns, which are at times troubling in their resemblance (to that plant and animal life).*

*To observe the behavior of humans in the tradition of the naturalists, with the necessary distance so as not to disturb this strange specimen, turns out to be both fascinating and elusive. It generates an infinite source of inspiration, when it comes to posture and sentiments, as captivating as it is contradictory.*

*This cycle is developed through three separate creations :*

*"Ether", performed for the first time in January 2021, explores the relationship to the Other, by placing two individuals in an intimate setting, behind closed doors, where the fact of entering into the relationship becomes a game with multiple shapes ; physical, emotional and spatial.*

*An in-depth study of territorial constraint and its blurred edges, a question as eminently contemporary as any : to confront, to support, to take distance, to fuse, what choice do we actually have ??*

*"Brême" is the second phase of the triptych. This project will address the theme of love with a particular focus on the desire to be loved. The angle of interest will be the different forms that seduction can take, with an eye for the organic world and its inspirations.*

*The third phase of the cycle will question our rapport with the family.*

Fanny Soriano

# NOTE OF INTENTION

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We hear often that love gives our existence its substance, its flavor. Does that mean that life can be summed up as an endless quest for love ? Are we then the wire walkers of our own daily life, searching for balance between loving and being loved ? And what to say then about our behavior, our appearance, our Reason to Live ? Could it be that we are solely determined, formatted to seduce, attract, conquer the desired being ?

As for me, I have always been a poor seductress. Paralyzed at the start, even the beginning of an attraction makes me lose my footing. I am instantly incapable of sensible conversation, I cannot even walk normally. I have always been fascinated with the different rituals of seduction that I have seen unfolding in front of me. They unveil concealed aspects of our personalities, they make us fragile, awkward, and still somehow manage to give us a courage we would not otherwise possess, an audacity, that leads us to take unprecedented risks, to dare to seduce.

In the astounding complexity of human relationships, what seems to be a handicap on the road to love can end up being our greatest strength. For example, if I cannot use my mouth to speak, I turn to my body for its expression. Could it be that this is why I chose the circus arts, to create a space for ritualized seduction that my timidity would not otherwise allow ? And could it be that we, circus artists, put our lives in danger to impress, in a perpetual quest to seduce our audience ?

In spite of the fact that, if asked, any one of us would gladly admit that declaring our love to someone would be much harder than performing dangerous acrobatic feats.

I love the expression « Falling in love » and all that it does not say ; a silent notion of free-fall, of accepting danger, but also of a sort of drunkenness, and release... and I wonder, finally, often, if Love is not in fact... the greatest circus act of all.

*Seduction (definition) :*

*An act of manipulation, aiming to obtain a favor, to give an advantageous image of oneself, or to deliberately provoke an emotion, admiration, attraction or a sentiment of love in a person or persons.*

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S. Anthemidae.

XIX, 2.



584 *Chrysanthemum Leucanthemum* L. Wuherblume.

# THE SHOW

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The show will be interpreted by 8 artists. The set design will be composed of webs, Chinese poles, trees, a forest of vertical lines that look alike on first glance, but are in fact very different in density, flexibility and soul.

We will evoke the theme of love, pouring onto the stage our attempts at loving and being loved through a multiplicity of seductive rituals that stem from nature, but also from our integrated social codes, the nuptial parade of animals, flowers, humans, but also poems and serenades and other extravagant strategies that our hearts dream up to be seen, accepted and above all, desired. We will look into the awkward ways that our bodies and minds circle around the sentiment of love as well as the wide range of its types ; fusional love, lust, passion, but also loss, friendship, fraternal or familial love, and then onto self-love, without forgetting of course the hard-to-admit desire to be loved by our audience.

We will bring up the question of the feminine, and the masculine, their respective borders and definitions. Does sex decide gender ?

Can the woman separate herself from the feminine ? Can the man, from the masculine ? The idea at the base of the show is of course not to judge, but to create an in-depth inquiry by blurring the lines, tricking the senses, proposing metamorphoses that distort the binary, that erase polarity, that take us deliberately down the meandering road of love, ready to take risks, to be abandoned, lost, betrayed, or loved and at last, to feel the ultimate vibration and to feel how intensely alive we are !

# THE MUSIC

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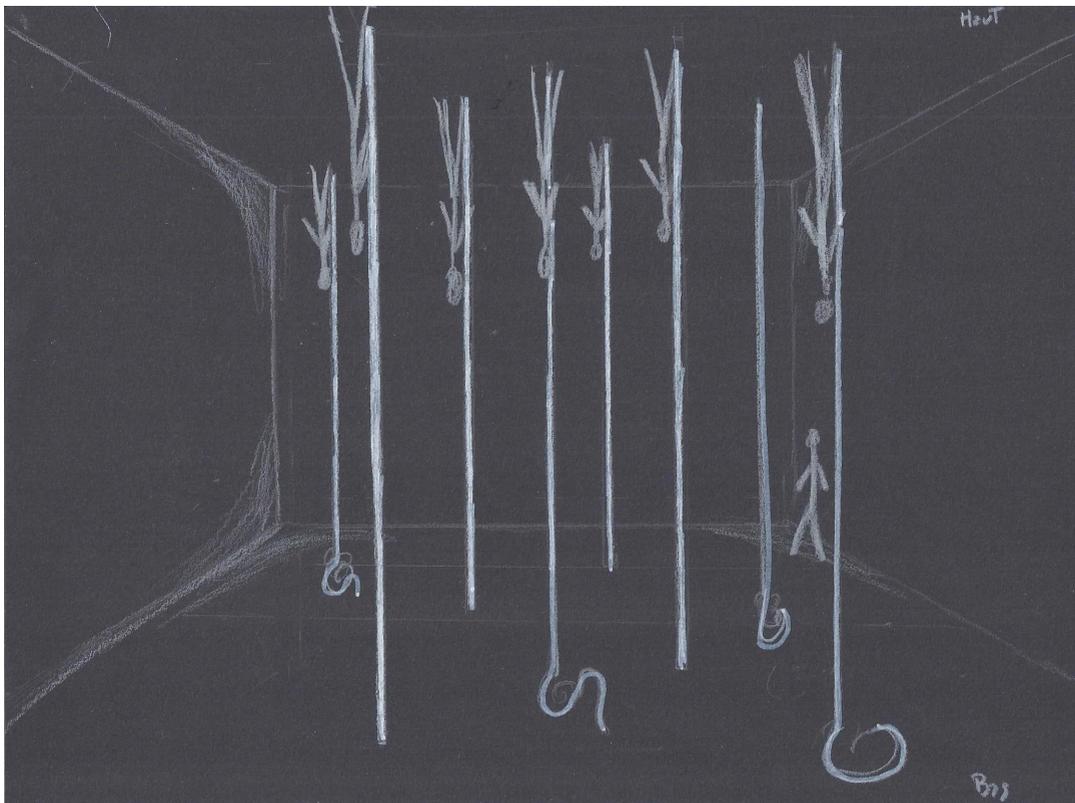
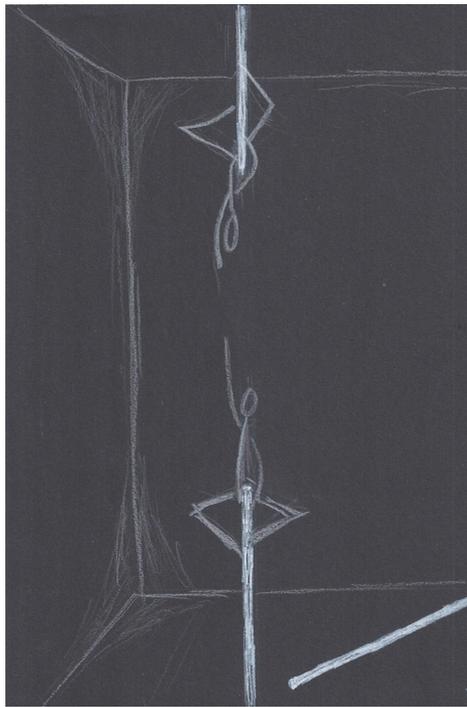
For this creation, we will borrow music and love songs that already exist, that have the capacity to carry us through space and time, stirring memories that belong to a generation, a culture, a world.

There will also be, as in every creation by Libertivore, an original music score, composed for the show. In contrast to the repertoire of existing music, that will appeal to our collective memory, the original composition will address our unconscious. Wakening in us an internal resonance, speaking to our organic and symbolic body. Soundscape to our multiple rituals of seduction, it will work on us like hypnosis, at times leading the dance, influencing the bodies in movement, and other times following the moment by becoming in turn gentle or brutal, harmonious or dissonant, nearly imperceptible or uncomfortably invasive.

# THE COSTUMES

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Every artist is unique, as is his/her way of loving. The costumes for Marguerite will be in keeping with the aspirations and strategies of each person. Each outfit is imagined and conceived as a second skin, so that each artist can redress and expose his/her own personality and vulnerability in the face of Love. Via the colors, textures and accessories, these costumes will translate the individual needs of this group of lovers : Some prefer brilliance to make a difference, others reveal a need to be in harmony with what surrounds them to create a connection. Beware of appearances at the start....one piece of clothing may hide another !



# THE SET DESIGN

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The set design will carry the symbolic dimension of the inner lives of the « characters » and of their quest for love.

Composed of webs, Chinese poles and trees, a forest of similar vertical lines but which have varying density, flexibility and mechanical properties. This aspect of the set is designed as a metaphor for the feminine and masculine, the yin and yang.

The two circus disciplines (Chinese pole and web) link earth and sky, the aerial space to the ground. One is rigid and requires that the body adapt to it, the other, fluctuating and supple, adapts itself around the body and within the empty space. Together they allow for the creation of a chaotic and unstable world. The Chinese poles could lose pieces, break, fall apart. The webs could be connected from above to create an interdependency, or to transform the space by entangling, wrapping around each other and around the poles.

## PHYSICAL DRAMATURGY

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### **Technical Research**

In this show the circus disciplines will already be well integrated and perfected in themselves, entirely familiar to the artists performing them. The artists will possess a strong technical vocabulary of the Chinese pole and the web. However, the association of the two, its technical and artistic integration, requires a thorough period of research. We will learn to evolve without risk and ultimately invent an acrobatic language that is specific to the mixed disciplines, and dedicated...to Love.

### **Choreographic Research**

As well as the technical challenges and risks inherent in acrobatics, we will be centered on a notion of artistic and choreographic risk. To be able to do this, we will need to first establish a terrain of individual and collective trust, from which we can depart, face the unknown, push back barriers and shake old habits. In this way we will create an audacious choreographic and physical weave, upon which to base the writing of the show.

Please note that we will be inviting outside artists and collaborators to take part in the creative process, and enrich it with their specific areas of expertise.

This project intends (ambitiously) to explore Love in its many facets and in all its art. In Marguerite, the artists will incarnate, alone and together, new parades, both strange and absurd, fascinating and hypnotic, chaotic, gentle, wild. The manifestations of nature's strategies to seduce, impeded and altered by the omnipresent technological modern world that we inhabit, so often affect the instants of our lives, down to the most intimate.

Spellbound by the movement, captivated by the sound (music, poetry, song, sound), and blinded by the color, the audience will feel the potential danger of these bodies « falling in love », because circus artists (and acrobats in particular) have a talent for physically interpreting the dangers of love.

It is a danger that requires perfect mastery and at the same time, requires the capacity to release, to trust, as do the Circus Arts.

# THE COMPANY

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The company Libertivore was originally created in 2005 by Fanny Soriano (dancer and aerialist) and Jules Beckman (musician, multi-disciplinarian performer). Together they created the show entitled Libertivore (winner of Jean Talents Cirque 2007). Following this, Jules Beckman founded the company Transminuko and Fanny Soriano took the reins of Libertivore.

In 2012 Fanny Soriano, in the process of creating two solo shows, Hêtre and Fractale, is forced by health problems, to stop working as a dancer and aerialist. In 2014 she makes a decision that will be a turning point in her career, to carry on her work with these shows, but from another angle, behind the scenes.

In 2015 she adapts and transmits her solo show Hêtre, short-form performance for one aerial dancer and a suspended tree branch. The show is performed for the first time in the context of the First International Circus Biennial of Marseille to immediate critical acclaim.

Beginning in September 2015, for three seasons, Fanny Soriano integrates La Rûche, at the National Zef Scène of Marseille, as a referenced emerging company from the Southern Region.

In 2017, she creates Phasmes, a duet of dance/hand-to-hand for both theater and public spaces, thought-up as a second phase for a diptych, with the performance piece Hêtre.

Phasmes is performed for the first time at the National Zef Scène of Marseille, during the Second International Circus Arts Biennial. This piece gives the company artistic recognition in France as well as internationally.

In 2017 Silva, a second parallel piece is created on a commission from La Passerelle, the nationally referenced theater of Gap and the Southern French Alps, in the context of their cultural event « Curious of Nature ».

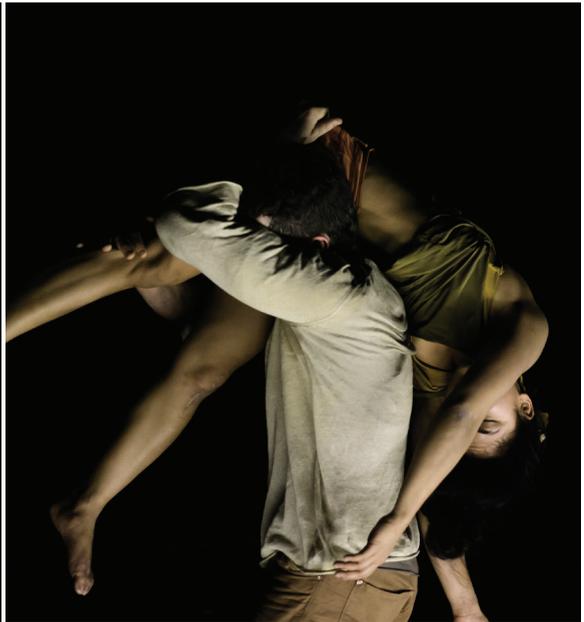
A project for the outdoors and public spaces, this In Situ creation uses previously choreographed material from the company's repertoire.

In 2018 the interrupted creation of Fractale resumes. The solo as initially imagined is transformed to become a five person piece for acrobat/dancers. In this third phase of work around man and nature, Fanny Soriano probes the place of humans in the midst of a landscape undergoing constant transformation. Surrounded by a loyal group of artists, the company plays the premieres again at the National Zef Scène of Marseille, in January 2019, in the third International Circus Arts Biennial.

In 2021, in spite of the sanitary crisis, the company manages to create the show Ether, and to perform it 3 times for its premiers during the professional performance platforms Une fois n'est pas coutume, of the fourth International Circus Arts Biennials.

Now the company begins its latest creation (premiere intended in 2023) of the show Marguerite, second phase of a new triptych, dedicated to human relationship, inaugurated with the piece Ether.

Since 2017 numerous cultural activities have been carried out in France and internationally concerning the creations in progress and more specifically, concerning the company's artistic identity.



# BIOGRAPHIES

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## Fanny Soriano / Writer, director and set designer

Fanny Soriano is a circus artist, and at age twenty a graduate (with honors) from the renowned National Center for Circus Arts in Chalon en Champagne, France.

First as a performing artist and later as a choreographer, she articulates her work around a form of artistic expression that includes aerial circus arts, acrobatics and contact improvisation.

She develops a highly personal approach to the aerial technique with a strong connection to dramaturgy, to sensations and shapes inspired by the web, in this way creating an original repertoire.

Her multiple experiences (Archaos, Cirque Plume, Jacques Rebotier, Cahin-Gaha, Collectif AOC...) allow her to experiment and enrich her artistic research.

When health difficulties force her to stop performing, she begins to work as an « outside eye », and a director for various companies, and teaches in professional circus schools.

It is in her own company, Libertivore that she begins to develop the work that will become her signature, a mixture of circus and dance that is given a strong texture thanks to her research on organic matter.

Her circus, with its metaphysical essence, aims to explore the relationship between Nature and Human Nature, centered around a body that is malleable, transformable matter.

The acrobatic language she explores probes man's place in the (super)natural biotope. Taking her rhythm from nature, where she ultimately finds her props, set designs, rigging, she highlights the virtues of a simplicity that is often undetectable, unknown or underestimated.

With Libertivore she creates five pieces, Hêtre, Phasmes, Silva, Fractales and Ether.

## Anne-Gaëlle Thiriot / Choreographic collaborator

Anne-Gaëlle Thiriot is a dancer, performer and choreographic artist based in Marseille since 2020. Trained in contact improvisation and contemporary dance, she lives and works in Italy for four years, then in the United Kingdom for thirteen years, with some time spent in the United States working with Nancy Stark Smith in 2016 and 2018. Her artistic "family" in the United Kingdom who she works and studies with, includes Charlie Morrissey, Annie Lok, Caroline Waters, Simonetta Alessandri, Robert Anderson, Lalitaraja, Thomas Kampe, Rick Nodine, Mary Pearson, Mary Prestidge, Laura Doeher, etc.). These artists influence her strongly, as does the Candoco Danse Company, which she is associate artist with for eleven years. A teacher for the past fifteen years, she delves into and searches for a form of dance in which physicality, space and image meet concretely. A place where there is a fluency between artistic collaboration and artistic transmission.

Most recently she works in Marseille with Mathilde Monfreux and Andrew Graham / L'Autre Maison, and in the UK with Lisa May Thomas and Dirty Market Theatre.

## Noémie Deumié / Director's Assistant

Noémie discovers circus at the age of fourteen on the Island of Yeu, and very soon after, the aerial silk with the company Drapés Aériens in Saint Nazaire. At the training space le Lido in Toulouse she decides to prepare an audition for a National Circus School, and in the process begins to find her own, singular body-language on the silks. At the same time as she explores (off the beaten path) vertically, she becomes an accredited sports teacher, specializing in sports adapted to the handicapped. In 2015 she integrates the Centre National des Arts du Cirque's three year program (ENACR CNAC), during which she meets Guy Alloucherie (HVDZ Company) and Sophia Perez (Cabas Company) and is strongly affected by both. After her graduation from this intensive course, in 2019, she takes on the solo rôle for Libertivore's suspended aerial branch in Hêtre. She continues her singular path on the silks and performs on different occasions. In 2020 she joins the Company ScOM and begins performance laboratories in view of the upcoming creative process.

### Domitille Martin / Set design consultant

Domitille graduates from l'École Nationale Supérieure des Arts Décoratifs de Paris and spends seven years in Rio de Janeiro, in the art studios of Parque Lage, school of visual arts. She is a visual artist and sculptor of composite materials, she creates installations for performing artists to activate. Her work speaks of metamorphoses: animal, vegetable, mineral and human.

She is set designer for Anna Rodriguez's choreographies, in which the set is a support and inspiration during the creative process. She works for the circus creations La Chose, of the company Le jardin des Délices and Racine.s of the company l'Attraction. Since 2015 she is engaged in a project with the aerial dancer Nina Harper, and meets Kamma Rosenbeck in 2017, with whom she develops a similar approach, in connection to Marseille's CNRS.

### Sylvain Ohl / Construction

Sylvain is born in Le Havre, the inauguration day of the Maison de la Culture by André Malraux. He immerses himself in the world of performance starting in 1984, as a resourceful designer, builder, poet. For twenty years he creates and builds sets with : Iltopie, Générík Vapeur, Théâtre de l'Eléphant vert, Transe express, Cahin-Caha, Jo Bithume, Luxor et Compagnie, La Machine, Satchie Noro, Groupe F, Cirque Ici, Compagnie Moglice von Verk, Compagnie Rhizome, Compagnie Rue des Baigneurs, ...

### Vincent Van Tilbeurgh / Technical director

Technical director of the National Circus School of Rosny-sous-Bois (ENACR) for ten years, Vincent Van Tilbeurgh is also founder, in 2014, of the collective « Dessins envolés » (Flying Designs) with Sandra Ancelet, in which he develops aerial technical design and leads artistic events that are landscape specific. In 2016 he leaves the ENACR to tour with circus companies as general technical manager. Among others, he works alongside Sophie Perez and the company Cabas with the show Desiderata. He joins the company Libertivore in 2020 for the creation of Ether.

### Antonin Bailles / Performing artist

He attends the circus school of Toulouse, Le Lido, as an amateur, and is influenced by the presence of professionals in training around him, which inspires him to begin searching in depth on the Chinese pole for movements and figures of his own. After a year studying biology, he attends the Regional Center for Circus Arts of Lomme (near Lille) then goes on to the Circus School of Lyon, with a primary focus on acting and contemporary dance. In 2014 Antonin joins the renowned Centre National des Arts du Cirque de Châlons-en-Champagne where he spends three years, and combines his skills in dance, acting and Chinese pole, his primary discipline, in search of a personal and expressive form of acrobatic movement.

### Hector Diaz Mallea / Performing artist

Hector is born in Santiago, Chile, and grows up in La Serena. Versatile and extroverted from an early age, he begins his training in the athletic world as a gymnast between the ages of ten and fifteen. At eighteen, a chance meeting opens his eyes to the circus, he passes an audition at the Flic School in Turin and follows the training program from 2014 to 2016. This leads him to the three-year intensive program at the ENACR/CNAC specializing on the Chinese pole. His particular goal becomes clearer and clearer with time, to find a fluency and a fluidity on the pole, an authentic vocabulary in movement that will allow him to express his inner world. He also works with the company Chaos in the show « Ikuemän ».

### Nilda Martinez / Performing artist

A Belgian born artist, Nilda practices the Chinese pole at the Lomme Circus School from 2010 to 2014. Through contemporary dance, he turns little by little toward a different, finer approach to the body in movement, working with choreographers Michel Anne De May and Karine Ponties. He also practices martial arts intensely for many years, in particular Le Systema and goes on to develop various personal artistic projects.

### Joana Nicioli / Performing artist

Joana is born in Brazil into a family of musicians, and begins her musical training in a group called Flautistas da Pro Arte : a project of musical education through popular Brazilian music. At age 16, she joins the company Intrépida Trupe. In 2014, she arrives in France and joins the National Center for Circus arts of Rosny-sous-Bois for one year and goes on to join the National Center for Circus arts of Châlons-en-Champagne. In her work on the Chinese pole, she researches different ways of moving, taking her inspiration from dance and the rhythms of Brazil, among other things...

She works to create a subtle combination of her own origins with the influences she has discovered in France, and goes on to join various artistic projects after her graduation from the CNAC.

### Céline Vaillier / Performing artist

Céline grows up in a small village situated in the natural park of Vexin. Her first calling is towards plant life, she follows a training program as horticulturist and florist. On the side, after having studied classical ballet for some years, she discovers the circus. She begins on the Chinese pole in an amateur circus school of the Noctambules in Nanterre, and decides to make physical expression her life's work. She goes on to join professional circus schools, first in Tilburg au Pays-Bas then, in 2016 the « year ENACR-CNAC program where she pursues her research on the Chinese pole, which she loves for its verticality, for its connection to both earth and sky, allowing for a constant voyage between the two.

## Laura Terrance / Performing artist

Expert climber before she could even walk, Laura Terrance has circus in her blood, and acrobatics in her bones.

Plural-disciplinarian artist, she specializes on the web at the ENACR and finishes her intensive training at the Lido in Toulouse.

Performer with the la Compagnie d'Elles, she participates in the creation of the shows La Violence des potiches and Be Felice, Hippodrame urbain, Le Mot lilas haut comme il est large, le Labo / La mort du taureau and Liesse(s). She is also an active member of Tenaces – a collective of circus performers founded by la Compagnie d'Elles. At the same time, she founds la Femme Canon Cie, a company with which she creates Freakabarets, a series of winter street cabarets for public spaces, then her first show, Journal de la Femme Canon, solo on the web.

Laura's love of the air has everything to do with constraint, with emptiness, and with a constantly evolving connection to the surrounding world.

She participates in various creations and commissions with different companies and structures, for example L'île de la Tortue and les Noctambules.

## Erika Matagne et Johnson Saint-Felix / Performing artists

Erika et Johnson form a hand-to-hand duet, and are in their second year studying circus arts at the Académie Fratellini.

Erika, Belgian-born, discovers circus at the age of 8, as an assistant at the Festival of Chassepierre and falls in love with the acrobatic art of hand-to-hand balancing, after seeing the graduating duet from l'ESAC. She is attracted to both the doubles aspect and the acrobatic challenge.

In 2013, she begins her training as a flyer at the circus school Arc en Cirque (Chambéry) with her first hand-to-hand partner.

Johnson, on his end, joins the Circus High School Pierre Bayen of Châlon-en-Champagne in 2013. There he meets a duet of hand-to-hand, Edward Aleman and Wilmer Marquez, both graduates from the CNAC, and decides to specialize in this discipline. The circus arts become an obsession for him which he decides to pursue after receiving his BAC diploma.

Erika and Johnson meet in 2016, during the auditions for the circus school Jules Verne in Amiens. They follow up the two year preparatory program in Amiens with two years of intensive apprenticeship training there and are accepted at the Académie Fratellini in 2020.

## CONTACTS

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